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THURSDAY, JULY 4.

SOME OF THE MUSICAL DOINGS OF THE WEEK.

On Friday evening we had a thorough musical feast. The Sacred Harmonic Society had prevailed upon Dr. Mendelssohn Bartholdy to conduct his great Oratorio, "St. Paul," at Exeter Hall—and a fuller attendance, a more excellent performance, or a greater enthusiasm among the performers and the audience, we scarcely recollect—"St. Paul" is decidedly the noblest choral work, after the *Messiah* and the *Israel* of Handel. Its profusion of melodies, its magnificent instrumentation, its picturesque and dramatic choruses, its solemn and impressive chorales, its passionate and appealing songs—one and all stamp it a work of inspiration that must live as long as mankind is capable of a musical impression. The scene on Friday night was one of great and unusual excitement. His Royal Highness Prince Albert (accompanied by some dames and cavaliers of the court) honoured the performance with his presence, and it is worthy of remark that His Royal Highness was one of the most attentive and delighted of the auditors. Moreover he was the first to infringe on the etiquette of applauding and encoring nothing, which is usually attendant on the presence of Royalty, and of which a writer in this journal, sometime since complained, in language somewhat too incautious we admit, and not in the best taste (though utterly

uncalling for the stupid and sophistical remarks which the sublime Jenkins took it into his tremendous noddle to make)—moreover, we repeat, the illustrious guest was himself the first to thaw this unwelcome and ardor-damping fridity, by continuing to applaud Miss Dolby's *aria*, "But the Lord is mindful of his own," so as to win for the vocalist and composer an *encore*, which, however well deserved, would not otherwise have been awarded. The same compliment, *through the same agency*, was paid to the splendid chorale, "Sleepers awake," and the exquisite pastoral chorrus "Oh be gracious." All praise is due to the choir, which was never in better order, and executed (under the all-influential control of the great Mendelssohn,) the many delicious gems entrusted to it, with marvellous accuracy and superb effect. The band, too, played its part well. The noble overture never went better—and the accompaniments (save, here and there, some incorrect intonation on the part of the trombones, which play so conspicuous a rôle in the instrumentation of "St. Paul"), were excellently interpreted. The vocalists did their duty ably. Standigl sang the tremendous song, "Consume them," with fine energy; and the passionate appeal, "O God, have mercy," with admirable fervour of expression. His recitatives were impressive and noble. Miss Dolby also shone conspicuously in this department, for which her deep voice and fine musical feeling well calculate her. Mad. Caradori Allan was in good voice, and sang as in her best days. Of Mr. Hobbs we cannot say much, and shall therefore say nothing.

Mr. A. Novello sang all he had to sing like a true artist, and one who well understood his text. Dr. Mendelssohn was received with acclamations, on his entrance, throughout the performance, and on his exit—and altogether the evening was one of unmixed gratification. His Royal Highness Prince Albert was saluted with the most unbounded expressions of loyalty, which he acknowledged with graceful condescension. We did not perceive Jenkins in the Hall—and so nothing was there to turn sour the milk and honey of the event. "St. Paul" is to be repeated to-morrow evening, under the conduct of the illustrious composer. The next feature musical of interest since our last was the

SECOND CONCERT OF DÖHLER.

This occurred on Monday morning, and attracted a very full and fashionable audience to the Hanover-square Rooms. The programme was one of sufficient interest to authorise its insertion:—

PART I.—Grand Trio, Pianoforte, Violin and Violoncello, MM. Döhler, Sivori, and Piatti; Beethoven. Two Songs, Miss Dolby (from Six Songs op. 57), Mendelssohn Bartholdy. Grand Fantasia, Pianoforte, M. Döhler, on Airs from "Maometto Secondo;" Döhler. Cavatina, "Di Piacere," Madame De Meric, her first appearance this season; Rossini. Chant Religieux, Violoncello, M. Piatti; Piatti. Ballade Marine, "La Dorade," Composed and sung by Mademoiselle R. Mazell. Canzone, "L'orfano proscritto," and "Il Gondoliere fortunato," Signor Salvi; Döhler: L'Adieu de Schubert, Nocturne in D Flat, Etude in D Minor, Pianoforte, M. Döhler; Döhler.—PART II.—Canzone, "Addio," and "La Vita," Miss Dolby; Döhler. Grand Fantasia, Pianoforte, M. Döhler, on Airs from "Sappho;" Döhler. Ballade, "Jeanne d'Harvilliers," (dernière sorcière brûlée en France), Mademoiselle Mazell. Nocturne and Tarentelle, Piano and Violin, MM.

Döhler and Sivi; Döhler. Grand Scena, Madame De Meric, "Der Freischütz;" Weber. Polka Brillante, Pianoforte, M. Döhler; Döhler. Conductor, Mr. J. W. Davison.

Beethoven's trio could hardly have been less than perfection in such practised hands. Every movement was effective, and the applause was in proportion to the great merit of the performance. This must at once establish the fact that the excellence of Döhler as a pianist is not confined to modern difficulties. A more thorough comprehension of Beethoven's meaning could hardly have been evinced, and this, added to a faultlessness of execution which has few parallels, made the trio a musical treat of no ordinary character. Sivi and Piatti were everything that could be desired in their respective parts. The two songs of Mendelssohn are equally charming, though of an utterly opposite character. Miss Dolby sang them both well, but the first—which was transposed from E to D, to come within range of her voice—with perfect expression. M. Döhler introduced two new fantasias, which though they do not please us in the same degree with his nocturnes and etudes, are so well written to display the difficulties and peculiarities of modern pianoforte playing, that they interest in spite of their questionable tendency. M. Döhler's execution of these was first-rate, placing him, beyond dispute, among the most accomplished pianists of the age. His *tarantella*, for violin and piano (splendidly executed by Sivi and himself, and loudly encored), is a composition of a far more interesting nature. It is full of character, and the spirit is sustained most powerfully to the very last bar. The melodious *nocturne*, in D flat, is well known, and the *etude*, in D minor, if not so well known, deserves no less notoriety. The *Polka Brillante* is dashing, light, and showy, and wound up the concert with good effect. As a vocal composer, M. Döhler has successfully studied in the modern German school, created originally by Schubert. His two canzonets (most elegantly and faultlessly interpreted by Signor Salvi), are clever and original. The two others, which were judiciously entrusted to

the musicianly care of Miss Dolby, are no less clever and even more original. *La Vita*, a wild romance, with an accompaniment of marked character and singular difficulty, pleased universally—both from the excellence of the singing and the merits of the composition. Mdle. Mazel, who sings, plays, and composes, with equal talent, gave much gratification in her two ballads. Madame de Meric, after many years absence from England, made her appearance, and in Weber's *scena* (more suited to her than "*Di Piacer*") was very warmly applauded. The inexorable Jenkins, uncareful of the services of former years, ungrateful of the pleasures that (if his soul be not of india-rubber, which we will not undertake to say) he, with others, must have received from Mad. de Meric's admirable impersonation of the best characters of German opera—thus heartlessly, vulgarly, unjustly, and Jenkinsly, bestows his almost worn-out knout on the fair shoulders of an old and respected public servant:—

"There was rather an odd scene during the vocal selection. Madame de Meric, who appeared for the first time this season, indulged the amateurs with a new reading of the cavatina, "*Di Piacer*." She made a complete *buffa scena* of it, to the great amusement of her auditory. Lablache himself could hardly have provoked more merriment, arising as much from her singular *toilette* (rather *decolleté* for morning *etiquette*), as from the indescribable gestures with which the cavatina was "executed."

Oh Post! Post!! Post!!!—thou wilt ruin Jenkins, if thus thou dost permit him to expose himself. Oh Jenkins! Jenkins!! Jenkins!!!—thou wilt ruin Post, if thus thou bemirest it with thy goblin-like jollity. Why, oh Jenkins! wilt thou be thus merry as a gravedigger? Why wilt thou utter thy broken laugh—like an asthmatic bricklayer up a chimney? Why wilt thou give vent to thy deathly croak—like a post-mortem sneeze, rumbling in some far sepulchre? Was it not enough, oh Jenkins! to declare to thy aristocratic readers, that youth lasteth not for ever?—that this world is a world of change, and that the winning and gamesome smiles of youth must give place first to hardness, and then

to wrinkles, and then to creeping worms?—that all must advance, as time runs, and even Jenkins must grow old? Was it not enough to state that the respected lady, whom you ridicule, is not now what she might have been awhile ago, and that though she sang well—aye, and looked well too—she neither sang nor looked as she sang and looked (and how could it be expected), twelve years ago? Fye—Jenkins! Fye on thee—to censure the *toilette* and ridicule the *gestures* of a woman! Oh Post, hide thine head! Oh Jenkins, put on sackcloth! Burn the number, that the readers—the aristocratic readers of the *Post* may see it not; that they may not know how a woman is held up to ridicule, in its pages, for her *gestures* and her *costume*!!! We have now to speak of

MR. LOVER,

who concluded his delightful entertainments for the present, on Friday, in the Hanover Square Rooms, with illustrations of national character, anecdote, and melody, under the appellation of "Irish Morning—." The musical department was most efficiently and admirably sustained by Misses Cubitt and Rollo Dickson, the former an established popular favourite, the latter a very rising and deserving vocalist. Mr. Lover has effected a great good by his entertainments. He has, by presenting under a very attractive dress, the peculiarities of character of his own countrymen, raised an interest in the public mind, which we are sure will induce a far more general study of that highly interesting subject. For this Mr. Lover deserves our thanks, and the thanks of the public, as much as for the display of those various and striking accomplishments, which have long placed him in so high a position in the artist world. The grounds of Colonel Miles, Regent's Park, presented a very gay and animated scene, on Saturday morning, the occasion of a

FETE CHAMPETRE,

in aid of the funds of "The Royal Dispensary for Diseases of the Ear." The

Duke and Duchess of St. Albans, and a crowd of fashionables attended, and the following programme of vocal and instrumental music was performed in a tent devoted to the purpose:—

PART I.—Duet, Mr. Handel Gear and Herr Standigl, "Quando di Sangue tinto;" Donizetti Cavatina, Miss Sabilla Novello; Donizetti. Duet, Mr. and Mrs. W. H. Seguin, "The Knight and the Fairy," accompanied by the Composer; Louis Emanuel. Irish Melody, Miss Cubitt, "Rich and rare;" T. Moore. Fantasia, Grand Piano-forte, on A's from "Lucrezia Borgia;" Meyer. M. Leopold de Meyer, Pianist to His Majesty the Emperor of Austria, and Member of the Conservatoire at Vienna. New Song, Mr. Ransford, "the Laurel Tree;" Ransford. Cavatina, Madame Castellan, "Quando quell' uom," Ida della Torre; Nini. Solo, Horn, Signor Puzzi; Puzzi. Song, Herr. Standigl, "Rage, thou angry Storm;" Benedict. Ranzanza, Signor Lorenzo Salvi, "Ciel pietoso;" Verdi. Solo, Violin, Signor Camillo Sivori; Sivori. PART II.—Duet, the Misses Williams, "La più pura;" Gabussi. Ballad, Miss Dolby, "By the sad sea waves," Brides of Venice; Benedict. New Song, Miss Emma Lucombe, "I remember;" Louis Leo. Fantasia, Grand Piano-forte, M. Leopold de Meyer, "Le Carnaval de Venise;" Meyer. Song, Mr. W. H. Seguin, "Non più andrai;" Mozart. Rondo Russe, Concertina, Signor Giulio Regondi; De Beriot. Duet, Miss Emma Lucombe and Miss Dolby, "We come to thee, Savoy;" C. W. Glover. Song, Mrs. W. H. Seguin, "Sweet Fairy Bells," Concertina Obligato, Signor Giulio Regondi; L. Emanuel. Duet, The Misses Williams, "Two Merry Gipsies;" Macfarren. — Conductor, M. Benedict.

The performances took place in a tent, elevated on a level with the first floor of Colonel Miles' house, and seemed to give general pleasure. The piano-forte playing of Leopold de Meyer, especially, attracted the attention of all the fashionables, who crowded round the piano-forte and listened with eager interest—expressing their astonishment and pleasure in unmeasured terms. Under Mr. Benedict's admirable superintendence, of course, everything went satisfactorily. His charming ballad, "By the sad sea waves," was sung by Miss Dolby, better than we have yet heard it. But we have not space for further detail. Suffice it the whole affair was well managed. Refreshments in an adjoining tent—military band to play the Polka, &c. &c. &c. All good, and all ministering to the gaiety of the moment. The company

paraded in animated groups about the grounds till past seven of the clock, and then the dinner hour reminded them, that though a *fête champêtre* was pleasant enough, with its pretty music, its prettier flowers, and its prettiest women, dinner was a very necessary thing—and so they parted and departed. The charity, we rejoice to hear, has profited considerably by the *fête*.

Q.

CORRESPONDENCE.

ELECTION OF ORGANIST FOR WORCESTER CATHEDRAL.

Stratford on Avon,
July 2, 1844.

To the Editor of the "Musical World."

SIR,—A paragraph has appeared in your valuable paper, announcing the recent election of an organist to the Cathedral Church at Worcester, and mentioning my name, amongst others, in the list of defeated candidates. I hope you will do me the favour to insert this letter in your next publication, in order that I may be enabled, through the medium of your columns, to state publicly that I was not a candidate on the occasion in question, and that the above mentioned paragraph is therefore *pro tanto* inaccurate.

I am, Sir,
Your obedient servant,
C. J. READ.
Organist of the Collegiate Church.

To the Editor of the Musical World.

TO GEORGE FRENCH FLOWERS, MUS. BAC. OXON.

SIR,—Has no kind friend, on whose judgment you could rely, ever had the courage to tell you how imperfect your knowledge is of the grammar of the English language, and the sincerity also to advise you to study Lindley Murray, before you further exposed yourself to ridicule by your writings? If not, you must be surrounded by strange friends, and your position is to be pitied. Whatever may be the true cause of your literary defects, want of study or want of sense, I know not, but this I do know, that if I were so fond of writing as you are, I would take some certain mode of presenting my writings to the "WORLD" in a correct and respectable style. If it were want of study, I would apply myself to the point.—If it were incapacity, I would submit my writings to the correction of some *reputed* qualified person. If it were neither a want of study nor sense, I would be more careful in my perusal of good writers, and study my subject well before I committed myself to public notice.

To return to matters respecting yourself, I find your defects consist principally of a due attention to the simple rules of etymology and syntax (!!) your orthography being generally correct, and prosody not being required—under the circumstances.—I trust that these few remarks will be taken in the kind spirit they are given, and that the next time you appear in print, a visible improvement will be observed in your language and style. Until then I shall reserve myself to answer your arguments.

Believe me faithfully yours,
"INQUIRER."

June 25th, 1844.

[Was there ever such an ungrammatical ignoramus as the writer of the above pompous and egotistical rubbish? Why, the booby talks about grammar (grammar), etymology, &c. &c. without knowing more of the matter than an orang-outang. Mr. Flowers has only to say in reply, "Sir, talk about things you understand. You must spell correctly before you preach of etymology—and you must write correctly before you talk about grammar." A more flagrant specimen of the violation of every recognized rule we never perused in our lives.—ED. M.W.]

To the Editor of the Musical World.

DEAR SIR,—You are aware that in this country, there are many theoretical works on music, and it may not be altogether unworthy of attention to notice a few leading questions appertaining to the theory of music. A knowledge of the laws of nature, is called SCIENCE. The laws of nature, so far as man has investigated them, are consistent with the most simple truths; in accordance then with nature, should the laws of sound be revealed. When science is involved in mystery, it is to be ascribed to the inefficiency of man to disclose the simple maxims which regulate her doctrines.

Science, like nature, should wear an unaffected attire, then its beauties will be the more visible. When science is incumbered with useless terminology and fruitless endeavours to explain axioms which being self-evident, are only mystified by the attempts to reveal them, the solution is, that the writer is in the profoundest ignorance of the true principles of the science. Whatever, therefore, is not clearly defined, is not worth perusal, for it requires but a little reflection to understand the language of an intelligent writer, and no one should be satisfied to take for granted, what is written, for too often the most ingenious language is the best cloak for sophistry. False doctrines are, up to the present time, held most sacred by many who have the reputation of being sound musical theorists. As an instance, let me adduce the law concerning consecutive fifths. We are told that we are in two modes at the same time when melodies move by perfect fifths. How can this be? can we then not be in one mode and use six consecutive perfect fifths? Would it not be as sapient to urge that three major or minor thirds are not allowed to succeed each other, because they are not found in any one mode? An example of minor thirds on the first part of the air "God save the Queen," shall be given to show the absurdity of this law respecting perfect fifths, e. g. a to c, a to c, b to d, g sharp to b, a to c, b to d, c sharp to e, c sharp to e, d to f, c sharp to e, b to d, a to c, b to d, a to c, g sharp to b, a to c. Thus, this air is in two modes, viz. A major, and C major, and a most wretched effect it produces; so would any other interval in music, if treated in the same way. It is, then, evident that consecutive fifths are not bad, for the reason previously assigned. That they are not agreeable is true—but why, has hitherto been unexplained.

The Great Author of the Universe has not disclosed the first principles which govern nature, and thus man is obliged to assume what to him appears a rational doctrine, in order to build up a comprehensive outline of the laws of nature. The great aim of a theorist, then, should be, to regulate the different branches arising out of a science from a given point; the consequence of which would be, that a well ordered system would certainly result. It is, however, to be regretted, that the theoretical works on music in England are defective in this respect. Without great uniformity is observed in sciences, there must be multifarious incoherences which will prevent the student from making any great advancement in that science, the difficulties of which he may be most anxious to overcome. The different branches connected with the science of music, are not so numerous as that they cannot be easily summed up; but the manner and varieties

in which these branches may be treated, are not so readily attainable. A great error existing in our musical theories is that they abound with inconsistent terminology, which displays a want of order, acute observation, and sometimes poverty and weakness. The theory of sound has, for instance, nothing whatever to do with Neapolitan, German, French, and Italian sixths. What have the names of these places any more to do with the different proportions of sounds than Greece, Rome, Carthage, or Sardinia may be said to enjoy? Surely a better definition can be given of these sixths than the use of these vague appellations? Do not each of them belong to a certain mode, and are not each of their roots found on some degree of a mode, and would it not be preferable to tell this to students rather than applying names that have nothing to do with the nature of sound?

I will cease complaining of the unsatisfactory terms used in the science of music (of which there are so many more), by observing, that as INTERVALS in music form the basis of harmony, and as all the proportions of sound are governed by them, so should I be glad to see one aspiring and original thinker laying before the British public a system of harmony bearing *entirely* upon the intervals in music. It is, however, not my intention at this time to point out how this may be effected; but that every proportion of sound, and every branch in the theory of music, may be clearly developed by this means, can be safely relied upon by you, Mr. Editor, and the readers of the *Musical World*.

I am, dear sir,

Yours truly,

G. F. FLOWERS.

To the Editor of the *Musical World*.

SIR,—Would you be kind enough to inform me where I could obtain information respecting the charges of the Continental Academies of Music, as I am anxious to give a young friend of mine the benefit of good vocal instruction, provided the terms come within my income.

I am, sir,

Your obedient servant,

G. M.

[We insert this—hoping, that information, which we do not possess, may be supplied by our readers. —ED. M. W.]

REVIEWS.

"Songs of the Christian Graces."—Composed by STEPHEN GLOVER.—Jefferys and Co.

THREE very charming compositions, in the ballad form, but raised far above the ordinary ballad by the elevated style of their melody, and the musician-like finish of their accompaniments.—"Faith"—No. 1, of the three—is in G major—a graceful air, harmonised with elegant simplicity. The words, by the Rev. J. R. Wreford, are very happily illustrative of the subject—and the title-page is adorned by a beautiful lithograph from the experienced hand of Mr. Brandard—a female and a child, whose gentle physiognomies beam with a fullness of religious trust. No. 2, of the set is denominated "Hope." The lithograph is even still more attractive—representing a female, with a face of placid loveliness, holding a cross to her bosom,

and supporting with one arm a sleeping child. The music is in the key of F major. The melody is admirably suited for a *contralto* or *mezzo soprano* voice, and the accompaniment more simple, but not less faultless than that of its predecessor. The poetry by Mr. Jefferys deserves quoting:—

Mourner! why this fruitless sorrow,
Let me soothe thee with my lay,
Darkest night hath brightest morrow,
So shall sadness pass away.

Heavy is thy heart with anguish,
Sorely are thy thoughts oppressed,
Mourner wherefore dost thou languish?
I am here to give thee rest.

My blest mission is from heaven,
Thither let thy thoughts ascend,
Free thy heart from earthly leaven,
Thou shalt know me as thy friend.

By thy prayers and adorations
Made unto that bright abode,
I will lend thy aspirations
To the temple of thy God.

But the best in all respects of the set is No. 3, denominated "Charity." The lithograph by Mr. Brandard, is exquisite—representing the full length figure of a beautiful female, with a bible clasped to her breast, a child, and an aged man on whom the child is bestowing charity—thus plainly depicting the sentiment of the song. Mr. Glover has been no less happy in his music, which evinces a feeling of calm and religious simplicity, quite in keeping. It is in E flat, and is also well suited to a *mezzo soprano* voice. The accompaniment, though unpretending—is flowing and well sustained, and betrays frequent evidence of the musician of taste and feeling. We must again do Mr. Jefferys the justice of citing his very charming and appropriate verses:—

CHARITY.

Meek and lowly, pure and holy,
Chief among the blessed three,
Twining sadness into gladness,
Heav'n born art thou, charity!
Pity dwelleth in thy bosom,
Kindness reigneth o'er thy heart,
Gentle thoughts alone can sway thee,
Judgment hath in thee no part.

Hoping ever, failing never,
Tho' deceiv'd, believing still;
Long abiding, all confiding
To thy heav'nly Father's will.
Never weary of well doing
Never fearful of the end;
Claiming all mankind as brothers,
Thou dost all alike befriend.

To sum up—as musical compositions, as lyrical effusions, and as specimens of lithographic art, the "Songs of the Christian Graces," are among the most attractive things of their kind that ever came under our notice—and we cannot but

think that those most desirable of human qualities, "Faith, Hope, and Charity," must, at least, be encouraged, if not enforced, by their influence. It will not therefore be surprising to our readers, that we recommend them, both in a moral and artistic point of view.

Provincial.

MANCHESTER.

MASTER ANDREWS' CONCERT.—The Athenæum Concert Room presented a gay appearance on Monday last, by the attendance of a numerous auditory, principally consisting of ladies, and junior branches of families. The vocal and pianoforte pieces were given in admirable style, and showed great natural gifts, in the young members of Mr. Andrews' family. Master Andrews' performance of Liszt's "Hexameron" was a remarkable effort, as also Thalberg's prayer, *Mosè*—both without music before him. The concert gave evident satisfaction to all present. We understand Master A. is about to visit and perform in London.—He has our best wishes for future success.—*Manchester Courier*.

DEDHAM.

ASSEMBLY ROOM.—Mr. Alfred Bowles's Concert at the above room was attended by the principal families of Dedham and its neighbourhood. The performance was by far the best Mr. Bowles has given. Miss Morris appears to be quite an established favourite. Kalliwoda's song, "See'st thou, at even," with violin obligato, was encored. Mr. Bexfield, of Norwich, played Thalberg's fantasia, "Les Huguenots," with great spirit. The singing of Masters Turner, Medcalf, and Haydn, of the Norwich Cathedral Choir, was much admired. Mr. Bowles played Ernst's "Carnaval de Venise," in a masterly manner. The Pizzicato and Coll'arco variations brought down great applause. Mr. G. Gunton presided at the pianoforte with great ability, and in Beethoven's Trio, Mr. Goodhall ably assisted him on the violoncello.—*Essex Paper*.

STOCKPORT.

THE STOCKPORT CHORAL SOCIETY held their meeting in the large room of the Stockport Sunday School on Monday evening, and performed Handel's oratorio of *Judas Maccabæus*. The attendance included most of the elite of the town and neighbourhood. The members acquitted themselves very creditably. Mrs. Wood (late Miss Leach), and Messrs. Burnett and Mellor, of Manchester, sang the parts allotted to them in such a manner as to elicit general applause. The violoncello obligato, by Mr. William Lindley, was exquisite, the same may be said of a concerto on the violin, by Mr. Seymour, of Manchester, which, for finish of execution, surpassed anything that has been heard in Stockport for some time. The performances closed soon after ten o'clock.

MISCELLANEOUS.

MR. F. CRAMER'S FAREWELL CONCERT took place on Thursday morning in the Hanover Square Rooms, under the patronage of the Queen, Prince Albert, and the Directors of the Ancient Concerts. We

were not favoured with tickets—but in respect to the estimable artist, whose leaving it was, we paid our half-guinea—and though our rules prevent us from giving a detailed notice of a performance which we were not invited to hear, we are still happy to be enabled to record, that the attendance was one of the largest we have ever seen in these concert rooms. We may also say that the celebrated John Cramer, brother of the respected concert-giver (who himself took no part in the programme), was received with the enthusiasm due to his great reputation. Every one was charmed to behold, once more, his honest and intelligent physiognomy. We may just mention, that Mr. W. Cramer, son of the *beneficiaire*, played a concerto on the violin, with considerable applause. That Mendelssohn and Moscheles were received with acclamations in the latter's celebrated *Homage à Handel*. That Staudigl, the great German vocalist, bestowed his fine talent on a clever English song, by Mr. W. S. Rackstraw—an equal compliment to English talent and German liberality. That John Parry enlivened the somewhat melancholy occasion with a singularly mirthful ditty. That Lindley, Lucas, and Dragonetti, gave vent to their esteem for Francois Cramer in a Corelli trio. And last, not least, that the fair syrens, Mad. Caradori, Miss Hawes, Miss Steele, Miss Martha Williams, and Miss Sabilla Novello, assisted by their brothers in song, Messrs. Hobbs, Manvers, and Machin, came also, readily, to give their assistance to the veteran, who thus took his leave with the equal regret of the public and his professional comrades. Let us hope that many years of happiness and quiet may reward him for the talent he has so long exercised for the gratification of the public, and for that highly estimable and amiable character which has gained for him the enduring regard of the entire musical profession. We insert the programme, as an interesting historical relic—being the last concert of an artist who has spent sixty years in public exertion.

ACT I.—Overture, *Zauberflöte*; Mozart. Trio, "Night's Lingering Shades," Miss Sabilla Novello, Miss Steele, and Miss M. Williams; Spohr. Song, (MS.) "Soon shall chilling fear assail thee," Herr Staudigl, first time of performance; W. S. Rackstraw. Quintet, Op. 60, Pianoforte, Violin, Viola, Violoncello, and Contrabasso; in which is introduced the Author's Melody, "Days of Yore;" Messrs. J. B. Cramer, Loder, Moralt, Lindley, and Dragonetti; J. B. Cramer. Cavatina, "O cara imagine," *Zauberflöte*, Miss Maria B. Hawes; Mozart. New Historical Romance, "Fayre Rosamonde," A.D. 1164, written by Albert Smith, Composed and Sung by John Parry. Trio, for two Violoncellos and Double Bass, by Messrs. Lindley, Lucas, and Dragonetti; Corelli. Song, "Oh! ruddier than the cherry," by desire, Herr Staudigl; Handel. ACT II.—Overture, *Fidelio*; Beethoven. Aria, "L'amor suo," Madame Caradori Allan; Donizetti. Duet for two Pianofortes, "Hommage

à Handel," Dr. Mendelssohn and Mr. Moscheles; Moscheles. Song, "Revenge," Pascal Bruno, Herr Staudigl; J. L. Hatton. Concerto, Violin, Mr. William Cramer; De Beriot. Quintet, "Blow, gentle gales," Miss Williams, Miss M. B. Hawes, Messrs. Hobbs, Manvers, and Machin; Bishop. Finale, Haydn. Leaders, Mr. T. Cooke and William Cramer. Conductor, Mr. Cipriani Potter.

The following brief particulars about the brothers Cramer, (from a cotemporary) may not be out of place here.

THE CRAMERS.—François Cramer and John Baptist Cramer were the sons of William Cramer, of Manheim, who settled in this country in 1770. John Cramer originally studied the violin, but accident discovered that his genius was bent on the pianoforte. Clementi was one of his masters, but the fame of the pianist was over the world before he had obtained his majority. John Cramer was the friend of Haydn and Beethoven. The career of François has been confined to this country for some years. He was second violin (his father being leader) at the Opera, Ancient Concerts, &c. On the death of William Cramer in 1805, François was appointed his successor at the Ancient Concerts, and for the last forty years has been the leader at the principal musical festivals. The state of his health this and last season has rendered his retirement into private life imperative. He withdraws, however, amidst universal respect for his character as a man and his abilities as a professor.

ROYAL ACADEMY CONCERT.—Unfortunately we were engaged elsewhere on Saturday morning, and so could not attend the fourth and last concert of the season, which as usual, took place in the Hanover Square Rooms. We hear, nevertheless, excellent accounts of it, and are glad to show our good feeling towards this admirable institution by quoting the favourable notice of two of our cotemporaries. The *Morning Herald* says:—

"The programme contained an 'Introduction to an opera called *L'Elisir d'Amore*,' composed by Miss Kate Loder, consisting of a series of recitatives, solos, and choruses, sung by Miss Hill, Miss J. Davis, and Signor Brizzi. This is highly creditable to Miss Loder, who exhibits a talent which must eventually become noticeable. One of the airs, having a quiet flowing melody, beginning *Quanto è bella* was sung very nicely by Brizzi. The orchestral accompaniments to the whole of this music were well contrived; and if Miss Loder were answerable for *all* herself, she showed great skill and discernment for one so young."

We will answer for Miss Kate Loder's entire responsibility—knowing her to be a very excellent musician. The *Herald* proceeds:—

"Miss Graham gave a song from Haydn's 'Seasons,' in a highly satisfactory manner; and Miss Barrett, Miss Duval, Mr. Bloxome, and Mr. Latter, joined zealously in a selection from a *cantata*, composed on some court occasion for the late King of Saxony, by Weber. In this Miss Barrett delivered a recitative and air extremely well, and displayed a voice of great capability. A *serenata* from the *Torneo* of the Earl of Westmorland, with a harp accompaniment very ably sustained by Mr. James Wyld, was sung with much taste by Brizzi. There were several other things in the course of the morning deserving of notice, among them a madrigal of 1599, which was encored; a *concertino* on the violin by Mr. Watson, who has both good tone and good execu-

tion; and an aria from the *Donna del Lago*, finely sung by Miss Sara Flower."

Another cotemporary makes the following observations:—

"There was abundant evidence of the improvement of the pupils. Miss Barrett particularly distinguished herself in Weber's *cantata*. Dussek's pianoforte duet was quite 'refreshing,' after the rattling displays amateurs are so accustomed to listen to. It was very admirably interpreted by Miss Emma Bendixen, who took the first part, and Miss Compton, both pupils of Mr. Sterndale Bennett. Mr. Watson, a pupil of Loder, bids fair to become one of the best violinists the Academy has produced. Bennett's charming madrigal was deservedly encored. It is always pleasant to hear the young and fresh voices of the pupils in these quaint works. Miss S. Flower gave Malcolm's air with great decision. Signor Brizzi reminded the hearer of Ivanoff in the *canzonet* of the Earl of Westmoreland. There was considerable ability displayed in Miss Kate Loder's MS. music to the first scene of *Elisir*, but why not select some new libretto, instead of entering the lists with such a composer as Donizetti? The committee and the professors of the Academy have reason to be congratulated on the success of the present series of concerts. Some excellent selections have been made, and the programmes have been executed with a precision and fidelity worthy entertainments of much greater pretensions. A new appointment just made at the Academy has been long a desideratum. It is that of a professor of elocution. Mr. Vandenhoff, the tragedian, has been nominated to that post, and the best results are likely to follow."

And so farewell—till next season brings again before our eyes the row of pretty faces—and the white gowns—and the red sashes. The orchestra *never* looks so charmingly as on those occasions.

THE DISTIN FAMILY, whose successful performances with the new instrument of M. Saxe, at the concert of M. Berlioz, and several others, we have already recorded, had lately the honour to play before his Majesty and several members of the royal family. His Majesty did the musicians the honour to compliment them graciously on the excellence of their performance. M. Distin, sen., performed at the last grand concert at the Royal Conservatoire with immense applause, and the directors presented him with a silver medal, accompanied with a highly complimentary letter.—*Galvani*.

MR. NOBLE.—In our account of the morning concert of Mr. W. Seguin and Mr. Handel Gear, we omitted (inadvertently) to notice the admirable performance of this rising young pianist, one of the best pupils of the celebrated master of the instrument, Mr. W. H. Holmes, in Hummel's quintet in E flat minor, which among the artists present was the theme of general approval. Mr. Noble had also the honour of performing, in the *salle d'artistes*, before the great pianist, Thalberg, who, with his usual liberality and good nature, listened with the utmost attention, and expressed himself much gratified. Mr. H. Brinley Richards, also, played to Thalberg, his clever *jeu d'esprit* on the black keys (Jenkins would have pronounced this a "lament on the white keys"), the "*False Noire*," with both the composition and execution of which the unassuming and gifted Thalberg expressed himself highly delighted. Such a distinguished honour, we need hardly say, was thoroughly appreciated by our talented young artists.

SHAKSPEARIAN CONCERTS.—Mr. C. Horn, with the assistance of Mrs. Horn, Mr. C. Horn, jun., Mr. Handel Gear, Mr. Ransford, and Master McDermott, gave on Saturday evening, in the Theatre of the Polytechnic Institution, a novel kind of concert, but one that was very effective and deserving of very high praise, both from the general manner in which it was got up, the excellence of the music, composed by himself for the occasion, and the way in which the various vocal and instrumental performers executed their respective parts. The concert consisted of a series of songs, the words by Mr. W. G. Soane, B.A., illustrating, in accompanied vocal music, the Seven Ages of Shakspeare. The first song was expressive of age the first, or the cradle song, and was very delightfully sung by Mrs. C. E. Horn; it showed the progress from infancy to boyhood. Age the second, or the school-boy song, was sung by Master McDermott, a clever lad, and, we believe, a pupil of Mr. T. Cooke; he executed his task very well. Age the third, or the lover, was sung by Mr. C. Horn, jun., in good style. Age the fourth, by Mr. Handel Gear, the soldier, showing the progress from manhood to more advanced maturity. Age the fifth, the justice, was intrusted to Mr. Ransford, who sang the song in an arm chair, which added to the effect. The song, the "slipped pantaloons," or age the sixth, was sung by Mr. C. Horn himself; it was, both as to the words and the music, a very clever illustration of the progress from old age to imbecility. Mr. Horn was unanimously and most deservedly encored. Age the seventh, the old man, was not a song, but a species of glee, in which the whole of the above-named gentlemen took a part; and in conclusion came a hymn, of the supposed shadows of the characters of the previous songs. This concert was very well attended, and will on repetition attract even a larger audience. It is very creditable to the invention and genius of Mr. C. Horn, as well as to his musical talents. It is understood that it will be the first of a series of concerts, illustrating, by vocal and instrumental music, the works of Shakspeare.—*Times*.

SUNDAY MATTERS.—MR. JOHN PARRY has been engaged for a limited period by Mr. Webster, to sing at the Haymarket Theatre, between the dramatic pieces, commencing on Monday.—**SACRED HARMONIC SOCIETY.**—Mendelssohn will again conduct his St. Paul, at Exeter Hall, to-morrow evening, the last concert of the season.—**SOCIETY OF BRITISH MUSICIANS.**—The general meeting took place on Wednesday morning, and the following gentlemen were elected as committee for the ensuing year:

—Messrs. Calkin, Erat, Willy, C. Horsley, Westrop, Clinton, C. Stevens, Graves and C. Severn.

SIVORI, SALVI, and INCHINDI gave two concerts, with great success, at Bath and Clifton, on Tuesday morning and evening.

RUBINI has engaged for the Italian Opera at St. Petersburg, Madame Castellan and Mademoiselle Nissen, from the Paris Italian Opera.

MISS DAY.—A Correspondent writes to us that this young pianist had the honour to receive an invitation from Dr. Mendelssohn Bartholdy to his house, where she performed before the great composer, his own first concerto; and also, at Dr. Mendelssohn's request, Weber's second sonata. Miss Day was warmly complimented by Dr. Mendelssohn, who promised her his valuable interest in her favour on her intended second visit to the continent.

THE PRIZE GLEES.—The premiums of 30 and 20 guineas for two glees, offered by the King of Hanover, were decided on Tuesday, at the Catch Club, in favour of Mr. T. Cooke and Mr. J. B. Sale. The compositions were sung by Messrs. Hawkins, Hobbs, Bennett, and Chapman. There were five candidates.

MISS GROOM'S THIRD AND LAST CONCERT took place at Blagrove's Rooms, on Friday evening, and attracted a crowded attendance. There was much variety in the programme, which was well performed by the following artists:—Misses Groom, Ellen Lyon, A. Williams, M. Williams, Sara Flower, —Messrs. Ferrari, Horncastle, W. H. Seguin, and John Parry,—Messrs. Joseph Rook Norman, Blagrove, Streather, R. Blagrove, and Sterndale Bennett. The most classical performance of the evening was Sterndale Bennett and Blagrove's masterly execution of the sonata in F major of Beethoven. There were several encores in the vocal music. Miss Groom, in a song called "Rhoda," by Mr. C. E. Stephens—the Misses Williams in a duet of Gabussi—and John Parry in his "Breakfast à la Fork." A Master Tottem, pupil of Miss Groom, sang a ballad by Crouch exceedingly well. The concert, though long, gave much pleasure.

BRAHAM gave a concert in the Princess' Room on Thursday evening, when he and his sons sang a great variety of popular songs, several of which were encored. Miss Alleyne sang a new song by Mr. Howard Glover, which was encored. The first movement of Beethoven's Kreutzer sonata for violin and piano-forte, was performed by Mr. Glover and Mrs. More; and the gentleman afterwards played a solo, which

he called a *Reverie*, which was by no means of an exalted character; indeed, with Ernst, Sivori, Joachim, *cum multis aliis*, before our eyes, any thing in the *middling way* won't go down with us. Mr. Glover (son of the talented actress) has passed some years in Germany, studying. The specimen of his talent as a composer, introduced on this occasion, pleased us much; and he proved himself to be a useful accompanist. Braham both delighted and astonished us; short as he is, he still towers above all competitors as a declamatory singer.

PURCELL.—The annual performance of a service composed by Henry Purcell, which was to have taken place in Westminster Abbey this day, has been unavoidably postponed to the latter end of August.

MR. JOHN PARRY has commenced a new engagement at the Haymarket Theatre, to sing between the dramatic pieces some of his mirth-moving songs, with his accustomed success.

HERR ERNST.—The Royal Society of Musicians has entered the name of Herr Ernst on the list of honorary life subscribers, as a mark of its gratitude for the handsome donation which that eminent violinist presented lately to the institution.

ERNST.—M. Ernst's name will be henceforth written in the golden book of artists for a late act of munificence. This was the donation of £74—being his proportion of the receipts of his and M. Moscheles' concert—to the Royal Society of Musicians; accompanied by a letter, in which the artist begged that the gift might be considered as coming, not from himself, but the public, to whom, in compensation for the disappointment caused by his non-appearance, the money had been returned. So noble an act of generosity, so delicately administered, should not be forgotten; and we beg, on the strength of it, to call attention to the concert which M. Ernst proposes to give on the 5th of July. Let it not be, as in the case of M. Liszt, who, on solicitation, gave up his own morning to the benefit of the Poles, and was permitted afterwards by our liberal world of rank, fashion, and charity, to play on his own behalf to empty benches!—*Athenæum*.

M. AND MADAME OURY'S MATINEE MUSICALE.—The selection of music at this concert, given on Monday at the Duke of St. Alban's, in the presence of a numerous and fashionable assemblage, was unusually good. Beethoven's septet, for violin, viola, clarinet, horn, bassoon, violoncello, and double bass, was superbly executed by Oury, Hill, Lazarus, Platt, Baumann, Hausmann, and Casolani.—

Another display of executive skill and reading was afforded in the *larghetto* and *finale* of Mozart's quintet in E flat, for pianoforte, oboe, clarinet, Madame Oury, C. Harper, and Baumann; the former movement we scarcely remember to have heard more delightfully interpreted. Madame Oury is one of the first of lady pianistes. The influence of mind is apparent in all she undertakes; and when she condescends to abandon Beethoven and Mozart for the more "striking" schools she proves that no intricacies are beyond her mastery. M. Oury is a violinist who has of late years been scarcely heard at the London concerts, but in the midst of great contemporary talent his place ranks high. The excessive heat of the room and a previous concert drove us with regret from our post, by which we missed three movements of one of Rousselot's *septuors*. M. Rousselot is known in this country as a violoncello player, but on the Continent his name as a composer stands high. In the scheme were included Puzzi for a horn solo, Levassor, for some *chansons comiques*, the French tenor Révial, the charming Castellan, the pensive Madame Claire Hennelle, and Signor Marras, efficient guarantees for the agreeableness of the *matinée*. M. Benedict was the conductor, and this reminds us that we are too apt to overlook the services of an able accompanist. Benedict's style is quite a study; although apparently behind the curtain, he is generally concealed by the singer—it is wonderful what his tact and presence of mind achieve for the artist, and of course for the auditory too at the same time.

SOCIETY OF BRITISH MUSICIANS.—The committee elected for the ensuing year, are Messrs. Calkin, Erat, Willy, C. Horsley, Graves, Clinton, H. J. Westrop, C. Stevens, and C. Severn.

THE WELSH HARP.—Roberts, the celebrated performer on the Welsh, or Triple-stringed Harp, will exhibit his talents on the 11th inst., in the Music Hall, Store Street. The following artists have kindly promised their valuable aid to the Cambrian Minstrel:—Mrs. W. Seguin, the Misses Williams, and Miss Sara Flowers; Messrs. W. H. Seguin, David and John Parry, Blagrove, Master Wells (fluter), and H. B. Richards.

MR. H. J. BANISTER'S QUARTET PARTIES.—The fifth meeting was on Saturday evening at Mr. Blagrove's new room in Mortimer-street. The scheme opened with Beethoven's quintet in E flat, op. 4, for two violins, two violas, and violoncello, executed by Messrs. Willy, R. Blagrove, Boileau, Weslake, and H. J. Banister. Miss Calkin performed Beethoven's *Sonate*

Pathétique, op. 13. Haydn's quartet in G. minor, No. 33, for two violins, viola, and violoncello, closed the first part. The second comprised Mozart's quartet in E flat, for the same instruments, played by Dando, R. Blagrove, Boileau, and H. J. Banister; and Neate's trio in C major, op. 22, for pianoforte, violin, and violoncello, assigned to the composer, Willy, and H. J. Banister. The selection, and the manner of its performance gave the highest satisfaction.

MR. FRANCOIS CRAMER.—Let us call the attention of the musical public to our advertisement of the sale of the fine collection of Music, Musical Instruments, Books, and Pictures of this esteemed professor, who has, as our readers know, retired from the arena of public life. This sale, which will take place under the superintendence of Mr. McCalla, cannot be but interesting to every member of the musical profession.

HERR BUDDEUS.—This artist was born in Livonia, near St. Petersburg. He commenced the study of the pianoforte at the age of seven years, which he prosecuted, conjointly with the elements of general education, until he was fifteen, when his father resigned a situation which he held under the Russian government. Removing with his parents to Dresden, and then to Vienna, he was placed under the same masters as Thalberg and other celebrated pianists, and shortly afterwards adopted music as his profession. His ability warranting the appointment, he became the principal pianist to the Duke of Saxe Coburg, which situation he filled with great credit and *eclat*. Having formed connections with many English persons at Dresden, he was animated with the desire to visit England, which he has now gratified; and his recent playing at the first Philharmonic, proves that the estimation in which he is held abroad is not undeserved. He has lately been made pianist to the Duke of Saxe Gotha.

PARIS.—A monstrous concert is to signalize the close of the Exhibition of the products of Industry; to consist of twelve hundred executants, to perform some of the master-pieces of the French, German, and Italian schools,—and to be directed by M. Berlioz. We shall look for an account of this from himself; seeing that he has taken to reviewing his own concerts. Of the drolleries of the French musical journals there seems to be no end; one announces the *furor* which our clever guest, Sig. Napoleone Moriani, is exciting in London by his magnificent voice! and, further, matches the *Requiem* story of Mozart's mysterious visitant, by a romantic apparition of a young *incognito*, who has recently appeared

to Rossini, and threatened him darkly in case he persists in his obstinate silence. The composer of 'Il Barbiere,' adds the tale, "has been observed ever since the visit to be musically thoughtful and melancholy!"

SIGNOR EMILIANI.—This popular violinist takes his annual benefit on the 10th instant.

* * In answer to numerous inquiries, it is respectfully stated that the subscription to the "Musical World" is 16s. per annum, or 4s. quarterly, which ensures punctual free delivery in every part of England, Ireland, Scotland, France, and Belgium, by the first post after Thursday—the terms for America are 25s. per annum, the Numbers being forwarded by the Post-office Mails on the 14th and 28th of each month. Single copies may be obtained by remitting the amount either in coin or postage stamps to the Office of the Journal, 60 Dean Street, Soho, London, where all the back Numbers for the convenience of Subscribers completing their sets, may be obtained.

* * All Letters, Parcels, &c. for the Editor should be addressed to him at the Office as above free of expense. If relating to or required to be noticed in the current number, they should not arrive later than Tuesday's Post.

Notices to Correspondents.

MR. C. J. READ.—We have done as he requires. **MR. J. MCALLA**—ditto.—We hope to meet his views.—**MR. JOHN CALVERT**, we have not received the "Psalter" alluded to, or should have noticed it. **MR. W. DAV**, we have inserted a paragraph to the purport of his letter.—**MR. R. ANDREWS**, we have inserted as long a paragraph as our limits will admit; we shall be always happy to hear from our correspondent.—**MR. H. FARNER**, the review of his *Mass* is in type—the glees will be returned next week, with the necessary decisions.—**MISS E. BADGEN**, thanks for her polite note; there was no occasion for an apology.—**MELOS**, we shall endeavour to please him.—**COUNTERPOINT**; perhaps, next week.—**MISS LOCKHART** with pleasure.—**MR. HACKETT** received, many thanks for enclosure.—**CHARLES SMITH**, his polite note shall receive immediate attention, will he oblige us with a line in reply to our communication at his convenience? **MR. E. FELLOWS**, the copy in question was sent as usual, therefore the fault must rest with the "red coats;" however, another copy has been despatched to him with pleasure.—**MR. DE VINE** unavoidably postponed till next week.—**MR. MARSDEN**, it is a matter of indifference which house, therefore he has acted quite right, and we beg to offer him our best thanks for his polite and punctual communications.—**MR. F. R. SAMSON**, we will endeavour to inform him in our next.—**MR. H. C. SOLOMAN**, it was an oversight of the Publisher's but shall not occur again, with many apologies for thus neglecting him.—**MR. C. D. HACKETT**, **MR. G. M. AINSWORTH**, **MR. W. MARSDEN**, **MR. E. FELLOWS**, their subscriptions are acknowledged with thanks.

ADVERTISEMENTS.

Miss Clara Seyton's Popular Lecture on Comedy,

Interspersed with Songs and Recitations, received with the most unbounded applause, takes place under the distinguished patronage of The Right Honourable Lord Francis Egerton, M.P., every Tuesday evening, at the Princess's Concert Room, Castle Street, Berners Street. Piano-forte, Mr. M. Masters. Admission 2s.; Reserved Seats, 2s. 6d.; Tickets to be had at the principal music sellers, and at the room. To commence at 8 o'clock precisely.

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Violin Concertina, dedicated to H. Blagrove, Esq.	5	0
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Danced by Mdlle. CERITO and M. ST. LEON, at Her Majesty's Theatre. Just Published, the charming MUSIC of this favourite POLKA, arranged for the Piano-forte, solo, price 2s.; duet 2s. 6d. "The newest and prettiest of Polkas."—*Athenæum*, June 1. "The music of the Redowa Polka is immeasurably the most graceful and characteristic. Certain it is that the Redowa is infinitely the prettiest of Polkas."—*Times*, May 24.

London: CHAPPELL, 50, New Bond Street.

The Wandering Jew,

BY EUGENE SUE.

LE COURRIER DE L'EUROPE.—BOHAIN'S FRENCH NEWSPAPER, on SATURDAY, the 29th of June, commenced the textual reprint of "Le Juif Errant," by the author of "Les Mystères de Paris," so impatiently expected by all European readers, and for the copyright of which 100,000 francs have been paid. Le Courrier de l'Europe contains all the news of the week, the best articles from all the Paris journals, and will be found to be a French library in itself. Subscriptions, 6s. 6d. per quarter, received at the office, 10, Wellington Street, Strand; by Joseph Thomas, 1, Finch Lane, Cornhill, London; and by all booksellers and newsmen. Immediate orders should be given for Le Courrier de l'Europe by those who desire to have the commencement of "Le Juif Errant," as the number printed is limited to the number of subscribers.

M. Dohler's

Third & Last Matinee Musicale

will take place at the Hanover Square Rooms, on FRIDAY, July 12, to commence at Two o'clock precisely, when he will perform Beethoven's Grand Sonata in C major, Grand Fantasia from Guillaume Tell and on favourite Irish airs, Tarentelle, Etude Le Trille and Romance from the Earl of Westmoreland's Opera of Il Torneo. Tickets and Reserved Seats, at all the principal music warehouses, and of M. Dohler, 7, Maddox Street.

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The above popular duets constantly form a portion of the best concerts in London, where they are sung by Misses Rainforth, Birch, Steele, Poole, Dolby, Lucombe, the Sisters Williams, the Sisters Flowers, and other distinguished vocalists.

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NOTICE OF SALE.

Francois Cramer, Esq.

Mr. M'CALLA begs to inform the MUSICAL WORLD that he has been honoured with instructions to prepare for immediate sale the valuable and highly interesting collection of MUSICAL INSTRUMENTS, MUSIC BOOKS, old oil paintings, &c., the property of the celebrated Professor F. CRAMER, Esq., who retires from the profession at the close of this season. Due notice will be given of the time and place of sale, and catalogues sent to all persons sending name and address to the Auctioneer, 5, Sussex Terrace, Old Brompton.

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On Monday Evening, July 8th, 1844, at Eight o'clock, MR. WILSON will give an entertainment on

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Songs—Gloomy Winter's now awa—Jessie, the Flower o' Dumbland—Bonnie Prince Charlie—Flora McDonald's Lament—The Lass o' Gowrie—Wha'll buy Caller Herring—Mairland Willie—Roy's Wife of Alvalloch—I the ewie wi' the crookit horn—Auld gudeman, yere a drucken carle—Scots, wha hae wi' Wallace bled—The Land o' the Leal—Tak yer auld cloak about ye. Piano-forte, Mr. Land. Front Seats, 2s. 6d.; Back Seats, 2s. Mr. Wilson's Entertainments on Wednesdays, in the Hanover Square Rooms, at Two o'clock.

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HERR ERNST.

VOCALISTS.

MISS DOLBY and HERR STAUDIGL.

PROGRAMME.

PART I.

Quartet, Two violins, viola, and violoncello, Messrs. Ernst, Goffie, Hill, and Hausmann Mendelssohn
Allegro assai appassionato, in E minor.
Annante Cantabile in G minor.
Scherzo in E major.
Presto Agitato in E minor.
Songs, "Alt Deutsches lied," and "Hirten-lied," (from Six Songs, Op. 57) Miss Dolby Mendelssohn.
Fantasie brillante et dramatique, for the Violin, Herr Ernst Ernst.
Song, Herr Staudigl J. W. Davison.
Grand Sonata in A minor, pianoforte and violin (dedicated to Kreutzer) Messrs. Moscheles and Ernst Beethoven.

PART II.

Triple Concerto for three Pianofortes, Mr. Moscheles, Dr. F. Mendelssohn Bartholdy, and Mr. Dohler Bach.
Solo, Pianoforte, Mr. Dohler J. W. Davison.
Song, Herr Staudigl, "Rough wind that monnest loud," J. W. Davison.
Ballad, "The Erl King," Miss Dolby, accompanied on the pianoforte by Dr. F. Mendelssohn Bartholdy Schubert.
Ballad, "The Erl King," transcribed for the Violin alone executed by Mr. Ernst Ernst.
Song, Herr Staudigl Ernst.
Introduction and Caprice on a theme from "Il Pirata," Violin, Mr. Ernst Ernst.
Conductor—Mr. Benedict.
Tickets, 10s. 6d., Reserved Seats, One Guinea; of Mr. Ernst, 38, Great Marlborough Street; and the principal music publishers.

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